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ABSTRACT

Six basic rationales for teaching art must be fused together if we are to reach the objective of helping non-artists achieve sensitivity in reacting to and acting upon their environment. The historical rationale reasons that if we can see the importance of art in previous cultures, we must transmit that importance in our culture by educating students in the fine arts. The art-for-art's-sake rationale encompasses satirical or ironic works which appear to serve corrective purposes as well as the enjoyment of art for its own sake. The theraputic value of art is in its creation of a temporary state of mind wherein an individual can feel a sense of self-fulfillment, and the creativity rationale implies the use of any positive or constructive action to aspire to self-fulfillment. The acceptance-of-subjectivity rationale refers to the ability of students to become self-aware through their own subjective responses to photographs. The end-of-work rationale stresses the value of training in photography for the photographic records which we create. This paper examines the role of photography and cinematography in each of these rationales and provides specific classroom practices that reveal the importance of these media for the visual arts. (SH)

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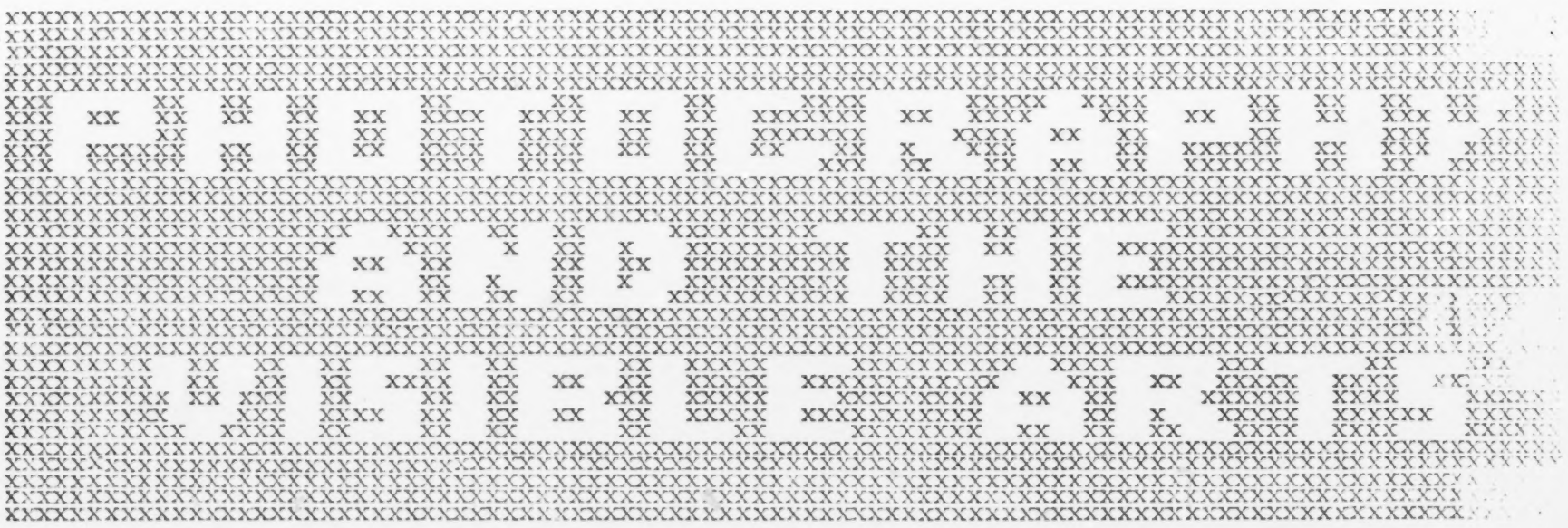

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The Educational Policies Commission of NEA and AASA used the term "fine arts" in a very general manner. They said:

> "We mean the term fine arts very broadly. We have in mind not only painting and music -- the aspects most likely to be found in public school programs -- but also literature, poetry, drama, dance, sculpture, architecture, photography, and cinema."[1]

Photography and cinematography, however, may not be conformable to the aims and goals of the art educator. Skilled photographers and cinematographers have made their arts the most prevalent medium of visual art in the world today. The roles of these arts in communication are broad. When we include photography and cinema in any definition of the fine arts, we do so out of deference to their persuasiveness and prevalence.

But shall we bow to the power of the medium? Shall we include photography and cinematography in our curricula without regard to our own aesthetic aims? Or are these arts respectable members of the array of art media we eagerly use? What will photography and cinematography afford to our students, and what shall we do with these media in our classrooms? Let us take a closer look at photography and cinematography, and at the students, to see more clearly the relationship of photography to the visible arts. Indeed, the fine arts are our concern, but the visible arts are our lives. It is our lives and the interests of our lives that we impart to our students. They are the subject matter and the content of our art.

Probably the percentage of an art teacher's students who choose occupations outside of art is larger than the percentage that

chooses art as a way of life. This means that sensitive and aesthetic visual perception may be subordinated to utilitarian vision in the majority of students who receive art education. Addressing himself to this point, John Collier, Jr., compares the encompassing vision of an aborigine to the specialized vision of man in modern industrial societies. He said:

> "It is true that within select areas we, too, are keen visual analysts. In our own highly educated fields we see with more precision than any aborigine, though when we leave these areas we may be visually illiterate. The radiologist can diagnose tuberculosis from a lung shadow on an X-ray; the bacteriologist can recognize bacilli in his microscope. Yet when these technicians leave their laboratories, they can find their way home efficiently with only a glance at their surroundings, or up to the heavens to see whether they will be caught in the rain."[2]

One of our jobs, therefore, in teaching the use of photography as a creative agent and its kinetic counterpart, cinematography, is to teach students to "see feelingly" in environments outside of their individual areas of educated specialization. In this way, we make the visual art of photography and visual recreation synonymous. Let us look closely at the word recreation. "Recreation" came from the Latin recreatio, meaning to restore to health, or from the Latin verb, recreare, meaning to create anew, to restore, or refresh. This archaic meaning denotes an infusion of new life into that which already exists. It connotes exhilaration as it makes us feel that recreation is desireable, healthy and energetic. This infusing of new life is the process in which the artist holds his greatest stock.

But into what will the non-artist who passes through art classes breathe this breath of new life? How shall we guide him? In what way will photography help to sensitize students to the aesthetic

qualities of their environment? Moreover, how will art become a portion of what the student decides to do for a lifetime?

Much of what we do for the student in art classes will depend upon our rationale for teaching art. The Educational Policies Commission sketched our six basic rationales for teaching art which were 1) the historical rationale, 2) the art-for-art's-sake rationale, 3) the therapy rationale, 4) the creativity rationale, 5) the acceptance-of-subjectivity rationale, and 6) the end-of-work rationale. However, we must fuse together all of these reasons for teaching art if we are to reach the objective of helping non-artists to achieve sensitivity in reacting to and acting upon their environments. Let us look at the implications for photography and cinematography of each of PEC's rationales. In this examination, let us see if we can suggest specific classroom practices that reveal the importance of photography and cinematography in the visible arts.

HISTORICAL RATIONALE

The history of every civilized or semi-civilized culture has an element of art. Whether we speak of the militaristic state of Sparta, with its ornate shields and breastplates, or the American plains Indians, whose picture language was an art in itself, we refer to culture which has been transmitted to us by its arts. The historical rational reasons that if we can see the importance of art in previous cultures, we must transmit that importance in our culture by educating students in the fine arts.

Probably the most salient feature of the fine arts in our culture resides in the planning of the urban centers in which we live.

Indeed, an early controversy in establishment of this Nation was the controversy concerning where we would place the Nation's capitol and what we should make that capitol look like. Doubtless, many of us are familiar with the story of Pierre Charles L'Enfant, who built Federal Hall in New York and later designed Washington, D. C. In Washington we see many similarities to continental urban plans. Elbert Peets says:

> "The great scale of L'Enfant's plan was due not merely to a premonition of the empire the then young industrialism was to create in the central valleys of the continent; it was also a heritage from three centuries of European despotism, wealth, and art. So truly indeed was it a product of its time that it was a harbinger of certain decadent tendencies in the art of town planning."[3]

The penchant for transmitting certain elements of a culture's art through urban architecture prevails in many cities across the United States. Building a practical awareness of this element of art may be accomplished easily through photography. In a short field trip around your city or town, students may be able to photograph a wide variety of architectural forms, line and texture patterns, and various colors and types of building materials. Returning to the classroom, students may look more closely and wisely at the nearby environment they often ignore. They may learn the names of various architectural styles. They may learn about the development of these styles.

They may photographically examine porticos and fluted columns, arches and spires, filigrees, friezework, and the like. They may macroscopically examine Italian villa and modified villa homes, or Greek revival, or mansard roofs. From some high vantage point, if one

is available, they may examine the manner in which streets are laid out, or forms in the skyline, or the vistas afforded by a certain boulevard. They will soon discover that the place in which they live is the product of man's aesthetic tastes. You may be able to teach them a sense of responsibility for the beauty or shabbiness of their own home town.

Highly inspired students might want to make slide-tape presentations that would tell about the planning and development of the towns and cities in which they live or have lived. Perhaps those presentations would tell of the lack of planning and development, and might conjecture about the possibilities of such thought applied to their home town.

Perhaps part of the heritage of any given city or town resides in the art it has produced. Children can photograph artifacts that have been collected in museums, libraries, private estates, and local industries. They may use these photographs as the basis of their experiences in art for a given period of time. Perhaps they will wish to use an archaic method for spinning yarn, weaving cloth, and dying patterns. Why not let them use their captured experiences as the basis for their learning experiences?

ART-FOR-ART'S-SAKE RATIONALE

The theory that art is an end in itself, existing only to be enjoyed, is most interesting to me. In the classroom, this theory brings new happiness in that art (the process) is equally as pleasing as art (the end result). When we espouse this art <u>en soi</u> rationale, however, we must be prepared to embrace its central paradox. This

paradox may be that art, existing for the sake of itself only, demonstrates no utility. Consequently, satirical or ironic or bluff works which appear to serve corrective purposes belie the artist's intent to create a work with no such purpose.

Within the scope of the art-for-art's-sake rationale, we must give special handling to such movements as divisionism, reductionism, Dadaism, and surrealism. We may be compelled to say that Dadaism, perhaps, did not exist for the purpose of satirizing apparent rationality that was inhumanly destructive and defensively righteous. Instead, we may hold that the satirical impact of Dadaism was a fortuitous by-product rather than an intentional end result.

We may look at such paintings as Nude Descending a Staircase, No. 2, by Marcel Duchamp and find a Dadaistic geste. In this painting, Duchamp was evidently attempting to force a cinematic variety of motion into a two-dimensional medium that resisted it.[4] The inverse of Duchamp's painting exists in modern cinematography in the kinestasis movie. The word "kine-stasis" implies stillness in motion. If you have seen World of '68 or American Time Capsule, you know the meaning of kinestasis. In these movies, still picture images taken from paintings, murals, and photographs dating from Matthew Brady to Robert Capa flash past the eye at an almost incomprehensible rate. Fortunately, this collage-in-motion technique leaves the viewer with a feeling -- a sort of "glow" -- comprising many of the images that were meaningful to him.

Kinestasis movies may be made very practically in the art class. By constructing a copystand on which to mount a Super-8 movie camera that is equipped for single-frame exposures, you are ready to

begin. Students may bring pictures from the library picture file, or posters, or magazine and newspaper clippings as the subjects of their kinestasis films. They may then photograph the pictures they have chosen in groups of frames that flash across the screen in fractions of a second. Since the conventional Super-8 camera operates at 18 or 24 frames-per-second, the student may gauge the time the images will remain on the screen. If in one portion of the film he wishes three pictures to flash across the screen in one second, he may make six frames of each picture if he is operating at 18 frames-per-second or eight frames of each picture if he is operating at 24 frames-per-second.

Of course, whether the students' kinestasis films are Dadaistic or not, they may use pictures chosen to represent one subject or Gestalt. If silent or accompanied only by music on the sound track, this variety of movie is its own comprehensive art form. It numbs one's perspective, saturates his eyes with images, and provides a very lively experience for both the maker and the viewer.

THERAPY RATIONALE

More than twenty years ago, a group of individuals discovered the theraputic value of photography for wounded servicemen from World War II. They founded Volunteer Service Photographers, Inc., and presently work with wounded veterans of Viet Nam. This group uses the word therapy in a somewhat narrow sense -- a sense very similar to the common understanding of the word. For me, therapy has had much broader connotations. For me, therapy is not only a restoration of good health either mentally or physically, but it is also the creation of a temporary state of mind. The temporary state of mind is one

wherein an individual can look himself in the eye and say honestly, "I have a great sense of enjoyment just being in the world at this moment. All of the tribulations of former times and the mundane routines that occupy each day are, at this one moment, culminating in a sense of self-fulfillment." This changes the Cartesian cogito ergo sum into a sort of cogito ergo gusto -- I think and therefore enjoy. All acts and thoughts that lead to this momentary state of mind, I regard as therapy.

Whether we happen to be mentally retarded, physically handicapped, emotionally disturbed, or have impaired perceptions of one sort or another, we are able to undergo, with some success, whatever therapy leads to that momentary state of being. Not all conventionally accepted modes understood as "therapy," however, may be included in that definition unless they can induce success experiences that beget that fleeting feeling.

Let us look for a moment at exceptional learners. Much of the exceptional learner's educational experience is occupied by what is commonly understood as therapy. In art classes, the student with psycho-neural or emotional difficulties may present a problem. He may understand art to embody only representational concepts. Due to his difficulties, he may be unable to create representational works on a two-dimensional surface in your classroom. For this child, photography provides an exciting avenue to success. Granted, the child may take still photographs and find his success with them exhilarating. But let's look at another avenue he may travel with your guidance.

Man Ray and Christian Schad arrived at the Rayograph and the Schadograph in the third decade of this century. Both of these forms of expression involved the use of photographic paper, light, chemicals, and objects. By placing objects on photographic paper and then exposing the paper to the light, images of the objects were etched on the paper. Through the use of translucent as well as opaque objects a variety of images of different densities could be created. The images vaguely resembled the outlines of the objects used. Similar experiments might be carried one step further by exceptional learners. The students could make images similar to the Rayographs and the Schadographs. Then, they might use either opaque or transparent pigments to give additional dimensions and features to the images created on the photographic paper. If your school is equipped with an enlarger (for photo courses, a camera club, or the school newspaper), you might have exceptional learners place a negative in the enlarger as well as objects on the photographic paper in the easel. In this way, the children will come out with a representational picture interrupted with the outlines of the objects that were on the paper. This can create a very interesting collage effect that can also be crayoned, chalked, or painted.

CREATIVITY RATIONALE

We have recently come to value unconventional responses to situations. We foster this unconventionality in education and give it impetus and growth in the art class. In the minds of some people, the unconventional has become synonymous with creativity. For others, however, creativity refers to the application of diverse

methods and materials to the solution of subjective and objective problems. I believe, moreover, that creativity is any positive and constructive action or idea used by a person aspiring to that moment of fleeting self-fulfillment.

But what is creative in the photographic or cinematographic areas? We have cited in the case of the professional artist the irony of representing the art of the pigment through the artistic manipulation of light and shadow in photography. This particular irony is precisely the same technique used to infuse life and motion into caricature and cartoon. In the classroom only the bold and daring undertake the cinematic art of animation because of the difficulties of creating numerous drawings at a prescribed rate to create the illusion of motions at specific speeds. This creative exercise may be attempted by those of your students who are both resourceful and persevering.

For animation, as for making kinestasis movies in your classroom, a Super-8 camera with single-framing capacity is needed. Usually students working on animation projects cooperate in teams. You are probably already aware that the animated movie, Yellow Submarine, required more than 250,000 hand-drawn pictures. Consequently, in your art class, you may wish to begin with live animation. Live animation may use objects that will move and dance. Supporting the camera firmly on a tripod or copystand, you may photograph an object frame-by-frame. Each time you take a picture, you will capture an image of the object in a slightly different position. When the developed film is passed through a projector, the projected image will appear to move under its own power.

A very entertaining application of live animation can be experienced in the school yard. Set the camera up on a tripod. Have a student sit down on the grass. He may sit in the same position he would use while driving an automobile. Each time you trip the shutter of the camera have the student sit very still. Before making each consecutive frame, have the student move forward about two feet. When you have exposed a whole roll of Super-8 film in this way, you will be surprised at the results. In the projected image, the student will appear to be driving all over the school yard in an invisible machine. Other very entertaining effects can be created in this same way.

ACCEPTANCE-OF-SUBJECTIVITY RATIONALE

Whatever we look at through the eye of a camera is seen not only from our point of view but may also make our point of view evident. We often encourage students to sketch or draw the world as they see it. Their renditions of the world, however, are as much a function of their point of view as they are of slips of the hand and the flow of the pigment. This is true of photography as well. If students are sent out to make still picture sequences descriptive of their environment, the pictures they return with will as much reflect students' abilities with cameras as they will reflect what a student can and cannot see as he looks out into the world.

The subjective elements of the student photographic compositions may be revealed through free-wheeling discussions wherein students speak candidly about their own works and the works of others. Through such discussion, students may learn as much about themselves

as they learn of others. Their new awareness of their own attitudes towards the very commonest elements of life rounds them out as individuals. Whereas students might hesitate somewhat to speak of another student's painting or sculpture, they may share attitudes and ideas freely over photographs. Moreover, they learn to accept and modify their own subjective responses as well as the subjective responses of their peers.

END-OF-WORK RATIONALE

Photography may find its strongest reason for existence in the end-of-work rationale. Whereas few of the students who do not choose to become artists will choose to purchase canvasses and brushes and tubes of pigment and easels to pursue a hobby, many will inevitably receive or purchase cameras to use in their leisure time. Many of these same students will keep records of their experiences, and the growth and expansion of their families, as well as their homes, new purchases, vacations, gardens, and other aspects of their lives in photographic family albums. Whether the records these individuals create and maintain demonstrate the slightest aesthetic sensibility will depend in great measure upon what success you have had in educating them. If you have included photography in their curriculum, they may derive some measure of greater satisfaction from the visible arts of their leisure time pursuits.

We may revert, for a moment, to the previous statements about recreation. Perhaps through your help and understanding former students who have been in your care will be able to infuse new life and health into their daily environments. This does not imply that

photography and cinematography will be the only avenues of aesthetic pursuit from which your students will derive satisfaction in later life. It does imply, however, that photography may serve as a creative agent to sensitize students to the environment which acts upon them to the feelings which stimulate them to act upon their environments.

The techniques for using photography and cinematography as a creative agent in art classes do not need to be restricted to the specific rationales mentioned here. These comments are only meant to show that photography and cinematography may find a place within each of the rationales that have been mentioned. The limits for the use of photography in your art class with your students will depend in great measure upon the role that you ascribe to it. If you have questions about specific techniques which are creatively employed in any aspect of photography, please know that Eastman Kodak will assist you in finding answers. Address your questions to Department 624, Eastman Kodak Company, Rochester, New York, 14650.

E N D N O T E S

[1] "EPC: The Role of the Fine Arts in Education;" Art Education; October, 1968; Vol. 21, No. 7; Pg. 3.

[2] Collier, John (Jr.); Visual Anthropology: Photography As A Research Method; New York, 1967; Pg. 2.

[3] On the Art of Designing Cities: Selected Essays by Elbert Peets; ed. Paul D. Spreiregen; Cambridge, Mass., 1968; Pg. 16.

[4] Rubin, William S.; Dada, Surrealism, and Their Heritage; New York, 1968; Pg. 23.